

The MCA Advisory

The Newsletter of Medal Collectors of America

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Board Members

John W. Adams, President
John Kraljevich, Vice President
Barry D. Tayman, Secretary & Treasurer
David T. Alexander
Robert F. Fritsch
David Menchell
Scott Miller
John Sallay
Donald Scarinci

John W. Adams, Editor
99 High Street, 11th floor
Boston, MA 02110
jadams@adamsharkness.com

Barry Tayman, Secretary & Treasurer
5424 Smooth Meadow Way
Columbia, MD 21044
Btayman@comcast.net

David Boitnott, Webmaster
dboitnott@nc.rr.com

website: medalcollectors.org
Editor of Collectors' Guide, Dick Johnson
(dick.johnson@snet.net)

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Coming Events

January 16, 2006, French Colonials and
Betts Medals I of John J. Ford, Jr.

May 2006 Betts Medals II of John J. Ford,
Jr.

October 2006 Indian Peace Medals I of John
J. Ford, Jr.

May 2006 Indian Peace Medals II of John J.
Ford, Jr.

Stack's auction schedule is published on
their website www.stacks.com since last
minute changes to the Ford schedule have
been known to occur unexpectedly.

From the Editor

Included herein is the final installment of David Alexander's opus on SOM medals. We are preparing his offprint even as we begin to mail out the offprints of David Menchell's series on the medals of the French and Indian War. Regular copies are \$10; there is a limited edition of 20 signed and numbered copies (spiral-bound) at \$35.

We are now in need of new authors to step forward. In the next issue, there will be a most interesting article on the seven medals issued (Betts 23-29) to commemorate the Dutch victory at Matanzas Bay. A piece on medals of the Renaissance would make for a perfect compliment. How about it Khalil or Stephen or Peter??

Your Board met telephonically this week past. Don Scarinci has proposed that we issue an annual medal to be designed around a current theme. The theme makes it an historical medal and a designer competition will make it an art medal. The challenge is one of economics.

In order to break even, we would need to sell 15 to 20 in silver at \$200 each and 25 to 30 in bronze at \$100 each. That is a tall order for a club with a membership of 150. In order to get some feel for members' enthusiasm, please email me at jadams@adamsharkness.com or return the enclosed form (totally non-binding). Perhaps it is a pipe dream to have our own medal but perhaps we can pull it off. Please let me know what you think.

Stacks' Sale 9/7-8/2005

The latest Stack's sale contained 29 lots of very high-grade medals. The consignment began with eight George I trade medals. These historic items were the creation of James Logan, a Quaker merchant who conducted extensive dealings with the Indians in Pennsylvania and neighboring states. They are listed in Betts under numbers 164-167 and discussed more extensively in a presentation at COAC 1987.

Normally, specimens of this series come badly impaired with corrosion, having spent a century or two in the ground (and having been made of bronze to begin with). Two of the eight were dark but with only minimal pitting. Another (lot 195) was golden in color and literally mint state. To locate a comparable piece, one has to go back 100 years to the Murdoch Sale of 1904.

The price fetched by the mint state medal (\$12,500) is irrelevant because of the complete lack of comparables (for the record, the one in Murdoch sold for four pounds). The two VF-EF's sold for an average of \$5750 against \$16,000 brought by a similar medal in the LaRiviere sale of March 2001. This was not an anomaly as the LaRiviere specimen of the variety with George I in Roman dress (Betts-164) sold for \$6500 as against \$2800 for lot 200 in the Stack's sale. Finally, there were six lots out of the eight that came from the Taylor sale in 1987, 18 years ago. In aggregate, the six fetched \$17,700 at Taylor in 1987 as against \$24,600 at Stacks' in 2005. We thought that the prices for George I medals were too high in 1987 but, given inflation they are more reasonable today.

There were three silver George III Indian peace medals. The medium sized undated medal, a great rarity, had been holed and repaired, although not so noted in the catalogue. It fetched a hammer price of \$6750, whereas the more common large undated medal sold for \$9000. This amount is less than half of what the large undated medal brought in LaRiviere but probably more than it would have fetched a year ago. We sense that interest in these magnificent relics has begun to broaden, which is timely because there will be a plethora of George III's in the looming Ford sale. We have a fondness for George III medals because they were awarded at a time when Indians were still major players on both the diplomatic and military scenes.

The Stacks' medal consignment concluded with a string of Indian peace medals from the federal period. Typically these sold for \$5000-6000 each although the small Polk, of which only six escaped the melting pot, ran up to an astonishing \$24,000. The John Ford collection of federal Indian peace medals—no doubt the most complete collection ever formed—will need to attract new blood if these prices are to be maintained.

It is possible that the prospective Ford medal auctions will re-create the feeding frenzy induced by LaRiviere's auction in 2001. We are inclined to believe that, given the huge volume of material, prices will be much more reasonable, as in the Stacks' sale just ended, and that, therefore, now is a good time to be planning ahead.

The 2005 J. Sanford Saltus Award and Stephen K. Scher Lecture

The American Numismatic Society's J. Sanford Saltus Award for Outstanding Achievement in the Art of the Medal was presented on Saturday, September 17, 2005, to the acclaimed Netherlandish sculptor Theo van de Vathorst. The recognition ceremony was held at the headquarters of the American Numismatic Society, located at 140 Williams Street (at Fulton).

Theo Van de Vathorst has long been recognized as a unique talent on the international scene in medallic sculpture. Born in 1934 in Utrecht, where he has worked and made his living as an artist since 1962, van de Vathorst was trained as a sculptor at the National Academy of Fine Arts in Amsterdam, where he studied under Paul Gregoire and Vincent Esser.

The J. Sanford Saltus Award, instituted by the American Numismatic Society in 1919, is presented periodically to recognize an individual among the foremost artists in this field. It is considered to be the most prestigious such prize.

Following the award presentation was the Stephen K. Scher's lecture entitled "Suddenly Mad about Portraits: Creating a Taste for German Renaissance Medals and Sculptures," delivered by American art historian Dr. Jeffrey Chipps Smith. The talk focuses on the phenomenon of portraiture seizing the public's fancy during the first half of the sixteenth century. Dr. Smith is the Kay Fortson Chair in European Art at the University of Texas, Austin.

THE SOCIETY OF MEDALISTS

1977-1995

(by David T. Alexander)

Founding President, Medal Collectors of America

1977 #95. Harry Marinsky. Mountain Solitude.
750 Bronze struck.

Obv Cyclist asleep under tree.

Rev Hilltop village of Capriglia, Tuscany.

From the Artist reveals London-born Marinsky's delight in his residence in a small Tuscan village, "a world apart from the highly developed, hurly-burly centers like New York City where I lived for the greater part of my life. Here people are not overly trampled by technology but still enjoy the pleasures of working the vineyards, making their own wine, and picnicking on the mountain side. Old men still sit at cafes over espresso while women gossip endlessly in the piazza."

Collectors might be excused for believing that with Marinsky's medal, SOM had passed from the profundity of the early themes and the sparkling whimsicality of the 1950's and 1960's to might be most charitably termed sheer inanity. The 95th issue has no depth of theme whatever and may be an inadvertent comment of the increasing bankruptcy of the American art medal in the 1970's.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS - APRIL 1977, HARRY MARINSKY, SC.
©. Edge F. Golden bronze patina.
One variety observed to date.

1977 #96. Stephen Robin.
Tutankhamun.
750 Bronze struck.

Obv Facing Gold Burial Mask.

Rev Intricate pectoral piece.

Sculptor Robin was inspired by the phenomenal success of the great "Treasures of Tutankhamun" exhibition that swept the U.S., attracting record attendance at major museums. He chose the boy-Pharaoh's burial mask for its relatively high relief, contrasting with the distinctly flat pectoral that forms his reverse. "This last point is very important to my sense of the medal as commemorative, i.e., that those who own the medal feel they own part of the exhibition."

Robin graduated the Tyler School of Art at Temple University in Philadelphia with advanced study at Cranbrook Institute in Bloomfield Hills, Michigan. He gained recognition for heroic sculpture and for award medals of the American Society of Civil Engineers and the American Geophysical Union.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 96TH ISSUE - OCTOBER 1977 STEPHEN L. ROBIN, SC. ©. Edge F. Deep ancient gold.
Single variety observed.
1978 #97. Robert Cook. Music & Dance.
750 Bronze struck.

Obv Stylized musicians seen from above.

Rev Stylized pair of ballet dancers in vigorous motion.

Boston-Born Robert Cook placed great value on modern American ballet and music and achieved greatly abstract designs for this medal to honor both art forms. In From the Artist, he paid tribute to the dance contributions of George Balanchine and Martha Graham while noting that "In the field of Jazz, the American contribution has been unique and continues to surprise and stimulate music lovers everywhere." Cook's biography was exceptionally terse in the SOM brochure.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 97TH ISSUE – APRIL 1976 ROBERT COOK, SC. ©. Edge F. Graphite brown. Only one variety observed.

1978 #98. Moissaye Marans. Dawn and Dusk.
750 Bronze struck.

Obv Deeply recessed upper field holds Mother kissing child, tall, sans-serif letter DAWN over rising sun.

Rev Similar field holds woman and daughter kneeling over tall sans-serif DUSK.

According to the very attenuated resumé accompanying this medal, it was the last published work of Romanian-born Moissaye Marans, 1902-1977. A naturalized U. S. citizen, Marans was recipient of the Henry Hering Award of the National Sculpture Society, the

Daniel Chester French Award of the National Academy of Design and the Medal for Reflection of the Architectural League of New York. In terms of its extraordinary sunken relief and luxuriant patination it was a decidedly unusual SOM medal.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 98TH ISSUE – OCTOBER 1976 MOISSAYE MARANS, SC. ©. Edge F. Chatoyant clear brown-gold. Only one observed variety.

1979:

1979 #99. Donald A. Borja. Helios & Solar Energy.
750 struck.

Obv Helios breaking free, huge atom, UNSHACKLE THE BONDS OF HELIOS.

Rev Sun god driving four horses, Solar Energy SOLAR ENERGY, TOMORROW'S FUTURE.

Borja wrote that is fascination with ancient art and mythology combined with the modern world's anxiety over fuel and energy shortages inspired this medal. "The reverse... shows Helios freeing himself from bondage, radiating power from the sun. The horses are symbolic of mankind's search for the continuum of the purest form of energy. In the knowledge of Helios lies the force that mankind will [use to] enlighten tomorrow's future."

Sculptor Borja earned his undergraduate degree from Old

Dominion University, his Master's from the University of Pennsylvania. He was also an accomplished choreographer, musician and stage set designer of rare success.

He was a skilled sculptor of portrait medallions of such figures as Ernest Hemingway and Frank Lloyd Wright; he created a three-dimensional abstract medallion incorporating a likeness of the president of his Alma Mater now used as an award for world statesmen.

EDGE AND PATINA VARIETIES OBSERVED:

**1. THE SOCIETY OF MEDALISTS
ISSUE #99 DONALD BORJA. SC. ©.**
Edge F. Chatoyant brown/gold.
One variety observed to date.

**1979 #100. Linda Harper. Clowns:
Laughter & Tears.
750 Bronze struck.**

Obv Three laughing Clowns, Showboat
lettering LAUGHTER/ MUSIC FROM
THE HEART. Bright gold patina.

Rev Three Weeping clowns, TEARS/
PURIFY THE SOUL. Light graphite
brown patina.

Artist Harper wrote, "Today's circus clown, with his traditional whiteface makeup and melancholy appearance, can be traced back to the character of Pierrot who was introduced into France in the latter part of the 17th century. It is [in] the changing facial expressions of the clown that the laughter and tears of life is (sic) reflected.

My inspiration came from the source of many an artistic effort from Michelangelo to Dali, the Bible: 'Weeping may endure for a night, but joy cometh in the morning.' (Psalm 30:5) and 'To everything there is a season, a time to every purpose under heaven. A time to be born and a time to die... a time to weep and a time to laugh.' (Ecclesiastes 3:1-4).

It is my optimistic hope that just as the clown turns from tears to laughter as you rotate the medal, so, in God's wisdom, no matter what your problems today, time will heal all and bring about the realization of life's joy."

This was Harper's first medal. A former student of Hal Reed and Edward Runci, she specialized in portraits to be seen in collections in both California and Hawaii. The artist kept her maiden name after marrying Frederick Niemann, in tribute to her father who died as a test pilot flying a bomber in 1944.

EDGE AND PATINA VARIETIES OBSERVED:

**1. THE SOCIETY OF MEDALISTS .
100TH ISSUE OCTOBER 1979. LINDA
HARPER. SC. ©. Edge F. Bicolor: bright
gold/clear brown-gold.
One variety observed to date.**

**1980 #101. Marcel Jovine. Dreamer of
Dreams (Unicorn).
750 Bronze struck.**

Obv Endless circle of medieval hunters
on horseback with hounds and
attendants in search of the Unicorn, who

is secure in a constricted circle at center.
Convex field, o/+ ov signature r.

Rev Unicorn rampant l. on deeply
concave field, To/ THE/ DREAMERS/
OF/ DREAMS.

In his *From the Artist*, Jovine wrote, "A practical person would describe a unicorn as... 'a fabulous animal... with the body of a horse, the hind legs of a stag, the tail of a lion with a single horn in the center of his forehead.' To the DREAMER OF DREAMS, the Unicorn is a reality and never more alive than when we need him most." Her traced his design to Gothic tapestries of the Unicorn hunt and recalled Alice in Wonderland dismissing the Unicorn as a fabulous monster, only to have one tell her, "If you'll believe in me, I'll believe in you. Is that a bargain."

Turin, Italy-born Jovine resided in Closter, N.J. He created many outstanding medals including the SOM Bicentennial Medal, Freedom Train Medal, Lake Placid Official Olympic Medals, the U.S. Mint's Constitution Bicentennial gold coinage, the ANS 125th Anniversary Plaque and six MACO Calendar Medals, one of which bore the Hunt for the Unicorn obverse. He died in 2003.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS . 101
ST ISSUE – JUNE 1980, MARCEL
JOVINE, SC. ©. Edge F with © 1980 at
the beginning of the inscription. Golden
patina.
Only variety observed to date.

1981 #102 Edward Fenno Hoffman.
Alice in Wonderland.
750 Bronze struck.

Obv Croquet game with Alice holding
flamingo, White Rabbit standing r.,
Hedgehog at their feet, LEWIS
CARROLL'S ALICE IN
WONDERLAND.

Rev WINNIE-THE-POOH BY A.A.
MILNE, Christopher Robin standing
with Kanga, Piglet and Winnie the Pooh,
CHRISTOPHER ROBIN EXPLAINS.

In *From the Artist*, Hoffman confessed that his inspiration was found in his reading Winnie the Pooh and Alice in Wonderland to his three children. "There is something of the make-believe in these subjects that is beguiling and universal in their appeal... They are also the subject of a sculpture commission I executed for the Children's Wing of the Hanover, Pa. Public Library."

He was educated at the Pennsylvania Academy of Fine Arts, studying under Walker Hancock, Harry Rosin and Charles Rudy, late assisting Paul Manship and serving as sculptor in residence at the Henry Clews Memorial Art Foundation, La Napoule, France. He was vice president of the National Sculpture Society, receiving its Hexter Prize; the National Academy of Design awarded him its Gold Medal of Honor and Watrous Gold Medal

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS –
102 ND ISSUE – SEPTEMBER 1980.

EDWARD F. HOFFMAN, SC. ©. Edge F
with 1980 © before. Golden bronze.
Only variety observed to date.

1981 #103 Laci de Gerenday. Preserve
our Heritage.
750 Bronze struck.

Obv Mountain lion with bold sans serif
PRESERVE OUR HERITAGE.

Rev Creatures in wetland including
heron, buck and doe, raccoon fishing,
small mammals. Anepigraphic.

In *From the Artist*, de Gerenday
makes an impassioned plea for
preservation of woodland, forest and
stream, as well as the many endangered
creatures from the majestic cougar to the
humble frog living in and around these
natural features.

A two-time winner of the Lindsey
Morris Memorial Award of the National
Sculpture Society, de Gerenday had his
studio in Lyme, Connecticut. He was
educated at South Dakota State College
of Mines, Ursinus College, England's
University of Shrivensham the National
Academy and the Beaux-Arts Institute in
New York City. His wife was Elizabeth
Gordon Chandler, creator of the next
SOM Medal, #104. This was the only
husbands and wife team to create SOM
issues in immediate succession.

EDGE AND PATINA VARIETIES
OBSERVED:

THE SOCIETY OF MEDALISTS, 103rd
ISSUE MAY 1981 LACI DE GERENDAY
Sc. ©. Edge © 1981 MACO – BRONZE.
Golden bronze.
Only variety observed to date.

1981 #104. Elizabeth Gordon Chandler.
Enrichment of Life.
750 struck.

Obv Renaissance sculptor carves the
Greek muse of painting, sans-serif
ENRICHMENT OF LIFE – VISUAL
ARTS.

Rev PERFORMING ARTS, ballerina
with swan.

Chandler believed that "The
greatness of any age is measured by the
quality of its art and literature. Two of
the greatest periods in the recorded
history of art were the Golden Age of
Greece ... and the Renaissance
throughout Europe. 'Visual Arts'
combines these great ages – an early
renaissance sculptor carves the Greek
muse of painting. A ballet theme was
chosen for the reverse... bringing
together as it does, music and drama
with the dance. It encompasses the full
spectrum of the 'Performing Arts.'"

Chandler was a St. Louis,
Missouri, native, graduate of the Lenox
School in New York City, where she
studied the harp with Mildred Dilling;
later studying with Henriette Renie in
Paris. Her sculpture study began with
Edmondo Quattrocchi with anatomy at
the Art Students League.

She received the Gold Medals of
the American Artists Professional
League, the National Arts Club, Pen and
Brush and the Hudson Valley Art
Association. She was a fellow of the
National Sculpture Society, American
Artists Professional League and the
American Institute of Arts and Letters.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS,
104TH ISSUE OCTOBER 1981
ELIZABETH GORDON CHANDLER,
SC. ©. Edge © 1981 MACO – BRONZE.
Golden bronze.

1982 #105 (Brochure says 1981!). John
Cook. Frivolity and Vanity.
750 Bronze struck.

Obv Pan playing pipes over a skull,
INGENITA LEVITAS, Levity is Inborn.

Rev Man holding a mirror-mask, *ET
ERUDITA VANITAS*, Vanity is Learned.
Signature JC in square appears on both
sides.

“This brief couplet from Cicero’s
Pro Flacco,” Cook informs us in *From the
Artist*, presents a profound opposition of
the dionysian and apollonian aspects of
man’s nature. Being deeply moved both
by the wit and the simple beauty in the
fusing together of these diverse
elements, I have tried in sculptural
terms to achieve a like coupling.”

The artist presented distinctly
original personal summation, “John
Cook, recently arriving at the medallic
form, is himself a man of diverse facets.
A former student of Albrizio at Iowa and
Kirchner at the Munich Akademie, he
has been active as a sculptor for 25
years, having had some 20 one-man
shows....

He is Professor of Art at the
Pennsylvania State University, frequent
traveler to Europe, scholar of the
decorative arts, a romantic, former
infantryman with five battle stars, lover

of the ballet, diamond setter and a
skeptic of many current values in the
arts. Having spent the past developing a
visual vocabulary requisite to his needs,
he feels exhilarated by the immense
expressive potential of the medal.” Cook
was subsequently very active in the early
phase of AMSA and with the U.S.
participation in FIDEM.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS,
105TH ISSUE – APRIL , 1982, JOHN
COOK, Sc. ©. (Note the extra commas).
Edge © 1982, F. Golden patina deepening
around the reliefs.
One variety observed to date.

1982 #106. Dance of the Dolphins. Don
Everhart II. W/B.
750 Bronze struck.

Obv Seven leaping dolphins in waves on
subtly swirling field deeply recessed,
framed in a high, sharply squared rim,
EVERHART // at base.

Rev Poseidon’s Trident over crenulate
shell, two dolphins with heraldic
hindquarters, THE/ DANCE/ OF THE/
DOLPHINS.

A one-time Franklin Mint sculptor
and later an engraver for the U.S. Mint,
Everhart believed that the dolphin
personified the grace and beauty of the
sea to the ancients, as witnessed by the
sleek creature’s appearance on Greek
coinage. “Man has long admired these
sleek sea creatures for their streamlined
form and alert presence. Like man, the
dolphin is a mammal and possesses a

high intelligence and a certain indescribable zest for life... perhaps someday we will communicate with the dolphin on a higher level than thought possible. Maybe then we will learn what they obviously already know, that life is to be enjoyed and celebrated, and that we can live in harmony in our environment."

Don Everhart was born in York, Pa. and studied at Kutztown State College. Connected with the Franklin Mint in its heyday, he is credited with some 500-coin designs for such countries as the Philippines and Panama, several Central American and Caribbean nations. He later joined the engraving staff of the U.S. Mint. Everhart was to be a key figure in the last moments of SOM (see #125 and #128 below). He was the creator of the 1997 Bill Clinton-Al Gore Inaugural Medals.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS
106TH ISSUE SEPTEMBER 1982 DON EVERHART SC ©. Note absence of periods or commas! Bright gold-tan. Only variety observed to date.

★ ★ ★ ★ ★ ★ ★

The basic objective of this SOM series has been to report on medals and varieties actually observed by the author. Unfortunately, many of the final SOM issues are unexpectedly elusive and it has proven impossible to observe several of them. These issues are listed here for the record but in italics to emphasize that no systematic examination of them has been possible at press time.

★ ★ ★ ★ ★ ★ ★

1983 #107. Joseph DiLorenzo. Camelot-Excalibur. Bronze, 73mm. Arthur draws sword from stone; view of turreted castle.

1983 #108. Carter Jones. George Balanchine. Bust and abstract design. Bronze, 73mm.

1984 #109. Dexter Jones. Harlequin-Columbine. Single clown, after figure of Pantaloon by Joseph Grimaldi, kissing clown-servants. Bronze, 73mm.

1984 #110. Margaret C. Ellison. The World of Nature. Interlaced bands of living creatures, zodiac. Bronze, 73mm.

1985 #111. Donald De Lue. Bursting the Bounds. Square Bronze, 71.1mm. (First repeated medalist, see Creation, 1957). Muscular male nude compressed into rectangular space, concordant. Advertising of this issue included the statements, "Sculptors need not be U.S. citizens and can repeat in the competition 10 years after issuance of a previous work."

1985 #112. Richard McDermott Miller. Escape & Capture. Bronze, 73mm. Interaction of woman and man. Bronze 73mm.

1986 #113. Marika Somogyi. Vanity. Oval planchet with square center hole representing a woman's mirror on the obverse, a view into the world of the satyr on the reverse.

1986 #114. Alex Shagin. Moon over earth and stars, children circling globe. Bronze, 73mm.

☆ ☆ ☆ ☆ ☆ ☆ ☆

Beginning with Issue #115, SOM began a retreat from its traditional 73mm medal format. Issue prices skyrocketed, and production delays were encountered as medal sizes and design complexity appeared to outstrip the maker's capacity to cope with the resulting challenges. Adding to the problems was the change in MACO ownership and the resulting confusion that disrupted the regularly scheduled release of succeeding issues.

Publicity for many of the final issues was sporadic and even long-time collectors (including the present writer) have had difficulty finding examples for their collections or obtaining reliable information about which medals were actually struck.

The five decades-long policy of issuing two fine art medals a year was officially continued through issue 127 although there was a disruption in 1990-1992. After 1994 the Society of Medalists name was applied to two creations wholly divorced from the rest of this historic series in size, quantity, sequence of issue and pricing structure. The venerable Society faded away soon after, leaving perplexing questions for collectors and researchers that the present catalogue may help to answer.

☆ ☆ ☆ ☆ ☆ ☆ ☆

1987 #115 Robert A. Weinman. Cat and Mouse.

69.4 x 55mm irregular free-standing rectangle.

Obv Swiss cheese with mouse resting in hole at lower r., cat's head rounding the corner at l.

Rev Concordant, back, bushy tail and back of the head of the cat with face around the opposite side.

This was SOM's second repeat artist, new rules (see De Lue above) now allowing a second appearance after 10 years. The design harks back to the simplicity of earlier SOM themes and Weinman asked the artistic question, "Is this a medal or a small sculpture?" Interestingly, he provided no answer to this fascinating question. This issue achieved overnight popularity and remains a highlight of the entire 60-year series

EDGE AND PATINA VARIETIES OBSERVED:

1. Tiny incuse edge inscription: SOM 117-1987 ROBERT WEINMAN LIMITED EDITION 2500 MACO BRZ. Tan-gold patina. One variety observed.

☆ ☆ ☆ ☆ ☆ ☆ ☆

1987 #116. Robert Cronbach. Sunrise-Moonrise. Bronze, 73mm.

1988 #117. Leonda Finke. The Prodigal Son. Bronze, 70 x 75mm.

1988 #118. Patricia Verani. Snow & Sand. Bronze Triangle, 72 x 66mm.

1989 #119. Nicola d'Alton Moss, Darwin-Giant Tortoise. Bronze, 73 x 54mm.

1989 #120. Keiichi Uryu. Man & Woman. Bronze, 73mm.

☆ ☆ ☆ ☆ ☆ ☆ ☆

1990 #121. Eugene Daub. Fire and Ice. Max. strike 2,500 half Copper, half Silverplate.

Obv Rugged, high relief bearded face r. forming roaring flame. Ruddy natural Copper patina.

Rev Facing craggy bearded visage dripping ice. Stark antique Silver patina.

This anepigraphic, highly innovative medal presents a 'bimetallic' 73.8 x 63.5mm oval planchet, copper-red obverse, antique silver reverse, giving physical form to artist Daub's intent. "Joy-suffering, Hot-cold... everything in life is held in balance between extremes. Opposites! These powerful forces go back and forth in cycles. The medal is the ideal medium for this theme because of the two opposing sides of the medal."

"This haunting inspiration was the impetus for Fire and Ice. I would like this medal to be perceived... on levels beyond the physical earthly reality and transcend to the human and psychological. Fire equates Passion and Ice is Passivity... patination or plating on opposite sides could maximize the qualities of hot and cold. The first time I saw the silver-plated Ice side it looks as if it had just been removed from a deep freeze. I thought my fingers would stick to it as when you touch a metal ice cube tray.

I did a very rough sketch... and started modeling directly in wax the finished size so that the relief would be

strong and gutsy. I have no preconceived shape or stylistic approach for medals. Rather, I deal with them as spontaneously as possible and let the subject inspire the rest."

A career précis was provided by SOM Executive Director Joseph Veach Noble, who noted that Philadelphian Daub studied at Girard College and the Pennsylvania Academy of Fine Arts, later teaching at the Philadelphia College of Art, Philadelphia Museum of Art and his own Alma Mater.

Daub is one of America's most successful contemporary medalists, creating (among many others) the Constitution Ratification Bicentennial Medal of the U.S. Capitol Historical Society, 1987; Philadelphia Liberty Medallion presented to Polish President Lech Walesa, July 4, 1989; the highly acclaimed 1987 American Numismatic Society Statue of Liberty Centennial Medal; several portrait medals of the New York Numismatic Club; Chief Crazy Horse Medal of the American Medallic Sculpture Association (AMSA); U.S. Delegation medal to Helsinki FIDEM.

EDGE AND PATINA VARIETIES OBSERVED:

Impressed on silver edge: SOM #121 – DAUB LTD EDITION 2500 MACO CU.

☆ ☆ ☆ ☆ ☆ ☆ ☆

CHANGING OF THE GUARD – END OF THE OLD MACO

As noted in the introduction, SOM members received an undated press (1991) release-letter bearing the 'French Head' emblem and name *MEDALLIC*

ART COMPANY, A Division of Tri-State Mint, reporting that “We have received many calls from previous members of the Society of Medalists seeking information about the continuation of the Bi-Annual medal program...”

A review of the demise of the old MACO followed, along with optimistic reports of the hiring and relocation of key MACO technical personnel to Sioux Falls, “the result has been very successful in that we have preserved the wonderful quality and craftsmanship that always separated Medallic Art Company from everyone else.

Unfortunately the demise of the old company has left in its wake some damage, mainly that any funds advanced on orders appear to have been lost and were not transferred. We have assured Joseph V. Noble, the President of the Society, that we would like to continue the Bi-Annual Medal program, and we have in fact completed a contract with Marcel Jovine to produce the magnificent CREATION Medal. This was surely the medal to signify the birth of the new Medallic Art Company!”

The press release noted that the size and complexity of Jovine’s *Creation* necessitated more than 100 blows at 600 tons pressure and 20 separate annealings to produce one medal. “This medal far exceeds and expands the parameters of anything the company has ever undertaken before.” Struck in “solid fine copper” with a diameter exceeding four inches and weighing well over one pound, *Creation* was priced at \$60 to members before Jan. 2, 1992, rising to \$125 thereafter. Plainly, SOM was headed into unfamiliar terrain.

1990 #122. Marcel Jovine. Creation. (Michelangelo from Sistine Chapel). Bronze, 102mm. More than one pound in weight...

NOTE: There appears to be a two-year gap in the series at this point though the issue numbers are continuous...

1992 #123. Michael Meszaros. Woman, Man and Stair. Bronze, 76mm.

1992 #124. Joseph Sheppard. Flight of Icarus. Bronze, 101.4mm.

1993 #125. Don Everhart II. Dinosaur, Tyrannosaurus rex. 89.6 x 94.5mm Silver and Bronze. Silver 12 Troy ounces.

1993 #126. Karen Worth. Adam and Eve. Genesis – Apple and pit of Hell. Bronze, 102mm. (Third repeat artist, see Spirit of Space Age 1963).

1994 #127. Amanullah Haiderzad. Old Kabul Bazaar. Bronze UNIFACE, 99mm.

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The last two issues to which the SOM name was applied are not in the classic two-medals-a-year format. The first is dated 1994 and consisted of six separate items under a single issue number. The second is dated 1995 and its identification as a medal is debatable. They are noted here for the record.

1994 Assigned #128. Don Everhart II's six-piece Dinosaur set, each some four inches in height.

1995 Assigned #129. Geri Gould. Last Supper, Life of Christ. Bronze, 78.7 x

153.7mm. Said to be the largest die-struck medal produced, though definition as a medal is arguable.

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SOM ANNIVERSARY & SPECIAL ISSUES

1970 SP 1. Julian Hoke Harris. Society of Medalists 40th Anniversary. 657 Bronze struck..

Round-cornered rhombus, 64 x 64mm.

Obv Miniature designs of first SOM medal, Laura Gardin Fraser's Ruffed Grouse and Boris Buzan's 80th issue, Moon Landing. Over all is a huge 40, within a small sans-serif legend THE SOCIETY – OF MEDALISTS – ANNIVERSARY – ISSUE 1930-1970.

Rev Contrasting relief and intaglio impressions of the ancient Athenian owl with olive sprig, crescent and Greek letters ΑΘΕ, small sans-serif legend within boldly beaded border, PERPETUATING THE ANCIENT ART OF MEDALLIC SCULPTURE.

The brochure accompanying this medal reported that sculptor Harris had won a nation-wide contest for this anniversary issue, ``its unusual shape and motif, symbolic of the Society's efforts for forty years in the field of medallic art, will make it a distinctive addition to your medal collection... with 40 border discs representing our entire series of medals. The reverse shows positive and negative images of the owl design, frequently found on Greek coins,

illustrative of the positive and negative technique of making a medal."

EDGE AND PATINA VARIETIES OBSERVED:

1. Edge A (thick Y), corner of planchet, JULIAN H. HARRIS, SC. Gold-tan patina, 5.7mm at 6:00.
2. Same artist's identification, JULIAN H. HARRIS, SC. with SC notably larger and higher than preceding words. Edge B, thick Y! Tan-gold, 5.2mm at 6:00.
3. JULIAN H. HARRIS, SC. Edge A, both maker's name and sculptor are close to the 6:00 corner on the planchet, 6.4mm,

1976 SP 2. Marcel Jovine. American Revolution Bicentennial. 2,500 Bronze struck.

Obv YANKEE DOODLE/ CAME TO TOWN/ RIDING ON A PONY. Long-legged bumpkin astride a barrel-like pony playing a flure as a dog runs alongside, a chicken flees at right.

Rev Tricorne with feather "Macaroni," 1776-1976 below. 'Macaronis' were the ultimate dandies of the later years of Gorge III, noted for piling on tall powdered wigs with a superfluity of feathers and plumes, the over-dressed opposite of the provincial bumpkin personified by Yankee Doodle.

The original design for this issue was based on a triangular planchet with rounded ends, suggesting a tricorne hat, but deterioration of MACO skills and the extra expense involved necessitated return to the standard circular shape. Jovine was well primed for this

assignment, having already created the MACO Bicentennial Calendar Medal; and the Freedom Train Medal for the nation's 200th birthday.

The brochure with this special issuer noted that "the obverse features Jovine's highly stylized version of a loping Yankee Doodle. The stunning reverse looks down on the tri-cornered hat... a quasi-national [emblem] of the Revolution." Jovine sought a deliberately chose a "happier, lighter and victorious" approach to revolutionary symbolism.

Originally entitled *The Yankee's Return from Camp* in 1778, this song became the de facto anthem of the victorious Americans. First used to poke fun at the bucolic colonials, the term Yankee Doodle became a badge of honor. The song became so offensive to the British that General Gage prayed, "I hope I shall never hear the song again." It was, to be sure, played during the surrender of Lord Cornwallis at Yorktown.

This issue was struck in both Bronze and .999 Silver and was offered to the SOM membership and the collecting public.

EDGE AND PATINA VARIETIES OBSERVED:

1. © SOCIETY OF MEDALISTS, Edge F. Gold-tan patina, matte tan in the triangular field around Yankee Doodle.
2. © SOCIETY OF MEDALISTS. 0411/2500. Edge F. Bright golden patina in all areas of the design.

1980 SP 3. Chester Martin. Society of Medalists 50th Anniversary First Place Winner.
500 Bronze struck.

Obv Snail on vine-twined branch.

Rev THE SOCIETY OF MEDALISTS in bold sans-serif lettering surrounds five sweeping shapes at center with serif-style inscription FIVE/ DECADES (1930-1980) over a roundel holding a view downward over a nude sculptor holding medals with small inner legend FURTHERING AN AGELESS ART 1930 1980.

For this competition, Martin wrote that "I have selected the lowly snail for my obverse... 'let the earth bring forth creatures of all kinds, cattle and creeping things and beasts of the earth.' The earth did so and God saw that this was good... For the reverse I portrayed the image of a sculptor, past present and to come – holding in his hands the obverse and reverse of this self-same medal... my personal tribute to the 101 sculptors who have gone before me in this outstanding medallic collection." It should be noted that this distinctive view downwards was a Chester Martin 'signature' in this stage of his career.

Chattanooga native Martin achieved recognition as a watercolor artist and believed that every painter should also study sculpture to gain a better understanding of form. His work was exhibited from Massachusetts to California in public museums, galleries and private collections.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 50TH ANNIVERSARY ISSUE- 1980 – CHESTER MARTIN . SC. ©. Edge F. Deep goldplate. g,

Only one variety observed to date.

1980 SP 4. Edward R. Grove. Fiftieth Anniversary Second Place Winner. 500 Bronze struck.

Obv Intricate wildlife montage of mountains, rain drops, eagle and snail, fish and Monarch butterfly, murex shell, blooming Iris, oak leaf and elk, rainbow and snowflake. The signature ERG/80 appears below.

Rev 100 Names of past SOM sculptors forming 10 concentric circles, square inscription THE FIFTIETH / ANNIVERSARY/ OF THE SOCIETY/ OF MEDALISTS superimposed with dates 1930/1980 at center.

Grove described his "Natural World" theme at length in *From the Artist* as a quest to symbolize nature in its smallest and largest manifestations in geology, and through weather, plants and animals, adding that "rendering the design in both relief and intaglio helped to achieve an appropriate variety of effects and textures."

His reverse offered "a perfect opportunity to list the one hundred and one American sculptors commissioned by the Society since its inception in 1930. I arranged the names in actual sequence, except for that of Marcel Jovine, whose Bicentennial Medal was an extra issue... The letters and numerals, totaling more than 700, were carved entirely in the negative stage, then surfaced and refined in the final positive plaster."

While the task was "difficult and demanding, it was also a rewarding experience; I felt not only closer to my

fellow-sculptors... but also realized that we had all become part of the history of medallic art in America." Selections from Grove's extensive professional resumé may be read under SOM Issue #88, *The Alphabet*, 1973, one of the Society's most widely acclaimed designs.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 50TH ANNIVERSARY ISSUE- 1980 – EDWARD GROVE. SC. ©. Edge F. with © 1980. Golden bronze patina This is the only variety observed thus far.

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SOCIETY OF MEDALISTS DERIVATIVE ISSUES:

PAPERWEIGHTS UTILIZING SOM DESIGNS

In 1977, Medallic Art Co. launched one of its occasional attempts to make additional commercial use of some of SOM's more outstanding designs. These were uniface Bronze paperweights reproducing one side of a classic SOM medal, the opposite side presenting a stippled surface with the brief message in raised lettering MACO ---- SOM © 1977. All had plain edges. Observed thus far have been:

Gertrude Lathrop (#18). Pronghorn-Barrel Cactus.

James Earle Fraser (#45). Pony Express Rider.

Karl Gruppe (#46). Striding Eagle.

MacGregor Proctor (#47). Brown Trout.

Donald R. Miller (#76). Wildness. 5-sided.

FOB:

Karl Gruppe (#46). Striding Eagle, with integral fob loop 37.5 x 32mm. Reverse is inscribed MACO BRONZE.

MINIATURE:

Frederick MacMonnies (#4). Lindbergh, Lone Eagle. 31mm Bronze. Edge incuse: BRONZE © FW 1977 A, plus the short-lived M-Coining Press MACO mintmark. This curious miniature presented both obverse and reverse and was struck for inclusion as the numismatic insert in a Philatelic-Numismatic Combination (PNC) in 1977.

☆☆☆☆☆☆☆☆

This concludes this review of the Society of Medalists, a long-neglected treasure of America's medallic history. This journey would not have begun without the help of three great numismatists now deceased: Frank Darner of Dayton, Ohio, founder of Presidential Art Medals Inc., from whose estate came an early trove of SOM's, through the courtesy of his son, W. Whitley Darner CPA. Jake Sureck of Oklahoma conveyed his holdings in the mid-1970's, a veteran collector who inspired generations of new collectors both young and old; and Jay P. Guren of New York and Sidney, Ohio, who was chained to the next oar at *Coin World* as Token & Medal Editor, 1974-1981.

Others deserve hearty thanks for their encouragement over more than a few years, including former SOM Executive Director Mary Louise Cram of Weston, Connecticut; H. Joseph Levine of Alexandria, Virginia; Hank Spangenberg of Ohio; Thomas K. DeLorey, once of *Coin World's* Collectors Clearinghouse, Sidney, Ohio, now of Chicago; John P. Burnham, a fellow laborer in the vineyard at Stack's in New York City.

Literature dealing with SOM medals is best described as sparse. In *The Medal in America* (papers presented at the 1987 ANS Conference on Coinage in the Americas, COAC), then-SOM President Joseph Veach Noble contributed "The Society of Medalists, a 22-page overview of the program up to that date. Included was a table of issues that shed light on the later releases, concluding with #116. Another useful contribution was Paul Bosco's trial pricelist of SOM medals that appeared in the premier issue of MCA's *The Medal Cabinet*.

The author will be happy to receive any information from our readers about and additional varieties that may be discovered. Please contact David T. Alexander at Post Office Box 615, Mahopac, N.Y. 10541.

Letters to the Editor

John:

In haste, as always nowadays. Re: the 1750 "Schuyler" medal, I note that Ganousseracheri was the adoptive (by the Onondaga) name of David Zeisberger

(1720-1808) the Moravian "Apostle of the Indians."

I've emailed the medal's inscription to a couple of Mohawk speakers and will let you know if they reply with anything useful.

Mike Hodder

Dear John:

This is to thank you very much indeed for the excellent presentation of my essay on the John F. Kennedy medal. Strange to relate, I received the two copies of the MCA Advisory and a letter about Professor Holl medal designer from the Karlsruhe Mint at the same time yesterday. While I am happy to have the brief bio and rundown on Professor Holl's accomplishments, he designed in addition a five DM coin which circulated for many years in the BRD, it was too late for my first edition essay! Whether there will ever be a second edition, the issue remains very doubtful!

I have another interesting medal, a copy of Boulton's Trafalgar medal that Mr. Boulton presented to officers on board HMS Victory after Nelson's great success and unfortunate demise. Also I have a full history of this and other naval medals struck early on, in a three-volume set written by Admiral of the fleet Prince Louis of Battenberg, the father of Lord Louis Mountbatten. Perhaps I might try this one later on for the MCA Advisory.

Once again, hearty thanks for moving my Kennedy medal project ahead.

Regards,

Thomas F. Gates

John:

Metal Calipers Not Recommended.

The Digital Vernier Caliper offered by the ANA -- and mentioned in the last issue of the MCA Advisor -- is NOT recommended for medal collectors. Other than sharp metal staples in 2x2 holders, sharp metal objects near coins and medals have scratched more numismatic objects than anything else.

What is recommended are PLASTIC calipers. There is a plastic Vernier Caliper available that is just as accurate as the metal kind and does not offer the potential for damage. I have found that my plastic caliper will not scratch any metal surface (other than tin).

I had purchased a plastic caliper about 1970 and used it for measuring medals while I was employed by Medallic Art Company in New York City. Mine said "Swiss Made." I went to the Swiss consulate in NYC and asked whom the manufacturer was. Their research found it was actually made by a plastic firm in Luxembourg. I wrote them thinking it would be an excellent item to import. (A New Jersey hardware firm beat me to it.)

Later I used that very same caliper to measure all the medals for my J&J auction lots over an eight-year period. I estimate I used this caliper about 50,000 times. It is just as accurate today as it was when I got it. The "Swiss Made" lettering has rubbed off but after 35 years of use it is still serviceable.

I believe these plastic calipers are now made in America. They retail for less than ten dollars. They are widely available on eBay for even less. The dial on the metal calipers is not necessary once you learn to use the vernier scale (one mark on the lower scale lines up with one mark on the upper scale to indicate a tenth of a millimeter). It means you can measure down to one-tenth of a millimeter (or on another scale down to 1/128th of an inch).

This is satisfactory accuracy for measuring medals. Measurements to a thousandths of an inch are unnecessary. This is a caliper after all, not a micrometer.

So you don't have to pay \$55 or \$65 for metal calipers that may damage your numismatic items. Instead buy a plastic one and a nice \$50 medal with the money you save.

Dick Johnson

Good advice! I use plastic myself and recommend that readers spring for one that comes with a plastic carrying case. Thus protected, my calipers have lasted almost as long as Dick's.—Ed.

John,

I have found a Florida Statehood medal by Ralph J. Menconi, and would appreciate any information on it. We would like to know how many were produced, where they were produced, what year, and what the value of it is. I have attached a picture front and back.

Thanks,

Kevin Rowbotham

